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THE GUIDE
TO THE
REGAL GREEN VAULTS
AT
DRESDEN.



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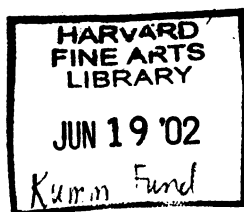
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INTRODUCTORY REMARKS.

The treasure of the Saxon Royal Family known by the name of the "*Green Vaults*" contains the most renowned collection of unique valuables on the continent of Europe and can for this reason only be compared with the famous Vienna Collection. It occupies eight rooms in the Western wing of the Regal Palace at Dresden. It does not only comprise the jewelry and the silver plate of the Royal Family, but also a great many specimens of the finest works of art from the end of the 16th to the beginning of the 18th century. With respect to the origin of the curious name, which has

been given to this museum, it is certain, that this name did not originate with the celebrated Green Diamond, preserved in the "Jewelry-Saloon", because this name is already mentioned in an old inventory of the year 1610. There is good authority for believing that the apartments owe their name to the original colour of the Vaults themselves.

The first stock of this choice collection of treasures was laid in the reign of Duke George the Bearded († 1539) and the Elector Maurice added several articles well worth having. But it has been ascertained, that the Elector Augustus, who reigned between the years 1553 and 1586, was the first, who deposited in these Vaults a vast collection of various rare and valuable productions of art, which he partly inherited, partly purchased, and partly received as presents from other princely personages. Several clocks and rarities, collected by him and incorporated in a second similar institute, called the Chamber of Art, are in the Green Vaults at present and that is the reason, why the Elector Augustus may be justly considered as the Founder of the Museum. What this Elector began, his Successors completed and they made

several important additions to it, but it was not till the reign of King Augustus the Strong, whose taste for the fine arts had been cultivated and refined by travel and study, that the collection was raised to its present state of excellence. Under the auspices of the illustrious Sovereign under consideration the various objects of the collection were re-arranged; in addition to which the rooms were most tastefully adorned.

Considering the immense number of works of art and value preserved in the eight rooms of the Green Vaults, which have been arranged with regard to symmetry, harmony and elegance, it would be difficult and unprofitable to describe every article minutely, we purpose dilating on such matters as require an explanation, strictly adhering to the order in which the articles have been arranged in the eight rooms. The German catalogue, intitled "Das Königliche Grüne Gewölbe zu Dresden, beschrieben von Julius und Albert Erbstein" being of a by far more voluminous character, than the English "Epitome", is intended for close study.



THE FIRST ROOM.

CABINET OF BRONZES.

The Cabinet of Bronzes, the first apartment of the Green Vaults, contains 115 Statues, Groups, and Models of different sizes and works of art, for the most part copies of ancient sculptures. Some of the best were purchased by the three Electors Christian I., Christian II., and John George I., or obtained in the reign of King Augustus II. from the collections of Bellori, Albani, Chigi, Kircher and at last from the museum of Count Bruehl.

We commence with the row on the right hand side.

No. 1. A Crucifix by *Giovanni da Bologna* (1524–1608), the most renowned bronze in this room.

No. 2. A small Statue of Charles II., of England, known by the name of St. George and the Dragon.

It is worked (1667) out of a solid piece of iron (weighing 67 pounds) by *Gottfried Leygebe*, an engraver and sculptor of Nuremberg being born at Freistadt Silesia, in the year 1630, having worked at Nuremberg 1645—1668, after this time at Berlin, and died there in the year 1683. The height is 9 inches and the weight 14 pounds.

No. 3. A Dog scratching itself, said to be made by *Peter Vischer*, the famous Nuremberg sculptor († 1529) (see Figure 1).

No. 4. A reliable copy of the famous antique Group of Dirce tied to the horns of the bull, called "The Bull Farnese". This group, the largest of the remains of ancient sculpture, is the work of Apollonius and Tauriscus of Rhodes. It was conveyed to Rome in the reign of Augustus, when it was placed in front of the house of Asinius Pollio. It was discovered in the baths of Caracalla in the pontificate of Paul III. (1546 and 1547), and deposited in the porch of the Farnese palace, whence the name is derived, by which it is commonly designated. In 1788 Ferdinand IV., King of Naples, became possessor thereof, and had it transplanted to the Palace Gardens in Naples. At a later period it was placed in the Bourbon Museum, now styled the "Museo nazionale". This incomparable work has been reproduced here on a reduced scale by *Adrian de Vries*, a Flemish artist in the Hague (1560—1627).

No. 5. An equestrian Statue of the Emperor Marcus Aurelius, after the original in the Capitol at Rome. This bronze was a present from Pope Clement XIII. The monogram of the founder: "*Gia. Zof. F.*" is on the saddle cloth or cover of the horse.

No. 7. A small Russian Bronze-Crucifix from the year 1721 with a legend in old Slavonic characters.

- No. 8. Polyhymnia, the Muse.
 No. 9. A Vestal. The original is in the Gallery of Florence.
 No. 10. A Sibyl or Nemesis Angerona.
 No. 12. Antinous, formerly, by mistake, termed the Pythian Apollo or the Apollo Belvidere.
 No. 19. A Man cowering and smoking a pipe.
 No. 20. A Nymph bathing.
 No. 21. A Priestess sacrificing.



Fig. 1. The Dog by P. Vischer. No. 8.

- No. 23. Apollo's Bath copied from a group-like Fountain in the Versailles Gardens, representing various full length figures hewn in marble by *François Girardon* (1628—1715) and *Thomas Regnauldin* (1627—1706). But the god Apollo is intended to represent the young King Louis XIV. and the nymphs are said to be portraits of ladies belonging to the French court.
 No. 24. Diana and Endymion by *Cornelius van Cleve*, a Flemish artist (1645—1732).

- No. 25. The Rape of Proserpine.
- No. 26. The Rape of a Sabine.
- Nv. 27. A model from the equestrian statue of Louis XIV., as it was before the revolution of 1792 in the Place des Victoires at Paris. The name of the artist is *Girardon*.
- No. 28. Hercules reposing or Hercules Farnese. The original, one of the master-pieces of antiquity, was discovered in the ruins of the Caracalla's Baths about the year 1540 and presented by Pope Paul III. of the Farnese Family to his nephew, by whom it was placed in the court of the Farnese Palace. This group by Glycon, a pupil of Lysippus, is in the National-Museum of Naples at present.
- No. 29. Diana with a bow and quiver: a hind is near her. The original in Paros marble is in the Louvre.
- No. 34. Venus and a sleeping Satyr.
- No. 37. Pluton and Cerberus.
- No. 38. A Statue of Bacchus.
- No. 39. Hercules and Antaeus, wrestling with one another.
- No. 40. A Crucifix by *Carlo de Cesare*, an artist of the 16th century, and scholar of Giovanni da Bologna.
- No. 41. The Rape of the nymph Orithyia by the god of the winds, Boreas. The original constructed in marble by *Gaspar Marsy* (1624—81) and *Anselme Flamen* (1647—1717) is in the Tuileries Gardens.
- No. 42. A Vestal, copied from the original in the Gallery of Versailles.
- No. 43. A Vestal.
- No. 45. The Rape of Europe by Jupiter.
- No. 52. A Priestess of Bacchus.
- Nos 53 and 56. Two (inexact) copies of the Venus of Medici in Florence.

- No. 57. Leda, an inaccurate copy of the original in Rome.
- No. 61. Juno.
- No. 62. Amphitrite.
- No. 63. Nessus, the centaur.
- No. 64. A Gladiator.
- No. 65. Hercules, imitated from the Hercules Farnese.
- No. 66. The Rape of Proserpine, an imitation of *F. Girardon's* group in the Gardens of Versailles.
- No. 67. An equestrian Statue of Louis XIV., similar to the one which has been erected on the Place Vendôme at Paris in the year 1699, and probably destined to serve as a model for a statue of King Augustus the Strong.
- Nos 68 and 86. Fame and Mercury, copies of originals by *Ant. Coysevox* (1640—1720) which stand at the entrance of the Tuileries.
- Nos 69 and 85. The Rape of Dejanira by Nessus after the original in Rome.
- No. 70. Fortuna.
- No. 71. A Satyr.
- No. 72. Bacchus.
- No. 73. Venus with the mirror.
- No. 77. A Witch riding on a he-goat, and the devil with a lantern flying before.
- No. 78. A Satyr holding up his hands.
- No. 81. Venus and Amor by *Adrian de Vries*.
- No. 83. Mercury soaring up from the head of Boreas, copies of the group by *Giovanni da Bologna* in Florence.
- No. 84. A Group of two Championesses.
- No. 87. A model of the Statue of Augustus the Strong, seen in the square of Neustadt-Dresden; the pedestal has not been executed in the manner seen here, but in a more simple way. This model was made during

the reign of King Augustus III., by *Ludwig Wiedemann* an Artillery-Captain and Gun-founder (1694—1754). The four figures at the four corners of the pedestal, destined to bear chains, remind of the monument of the Great Elector at Berlin.

No. 88. Hercules delivering fettered Prometheus.

No. 91. An Athlete.

Nos 95 and 97. Two Horses grazing.

No. 100. Flora.

No. 103. Young Bacchus riding on a he-goat and surrounded by four children, a work of a french artist, formerly attributed to *François Du Quesnoy*, surnamed *Il Fiammingo* (1594—1643).

Nos 104, 105, 106, and 107. Four Statues erroneously termed the Four Elements by Michael Angelo. The genuine author of those pieces was *Michel Anguyer*, a French sculptor († 1686). The originals are in the Louvre at Paris.

No. 108. A Satyr.

The five large medallions on the wall close to the ceiling, wrought in gilt chased copper by *J. A. Dammann*, a goldsmith of Augsburg, represent Augustus the Strong, King Augustus III., and his Consort Mary Josepha, daughter of Emperor Joseph I., Frederick William I., King of Prussia and his Consort Dorothy, Princess of Hannover.

The socles, on which the larger groups of this room are placed, are beautifully inlaid in the Buhl furniture style (see Fig. 2). *André Charles Boulle* (1642—1732), the inventor, a skilful joiner, worked for Louis XIV.



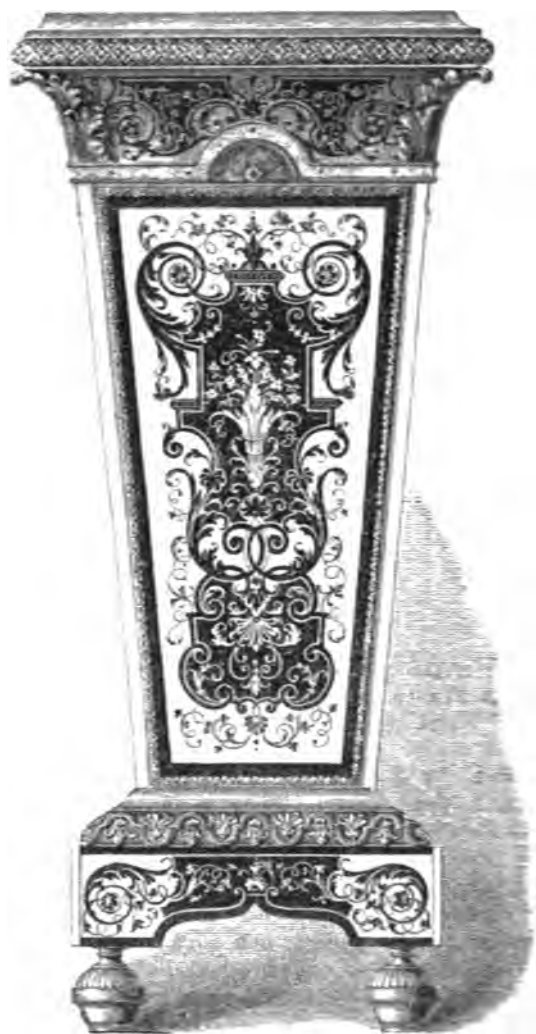


Fig. 2. An Inlaid Socle.



THE SECOND ROOM.

CABINET OF IVORIES.

This magnificent collection of Ivories, one of the richest in Europe, consists of about 500 choice articles, some of which are turned, whereas others are carved. The former, for the most part placed along the wall, were made by *E. Lobenigk* of Cologne and *G. Weckher* of Munich, court-turners, living in the 16th century at the Electoral Court of Saxony. The first class (of the turned ivories) consists of Balls, Pyramids, Goblets, Loving Cups, Chains, Pillars, and so on. The second, being carved work, comprehends several Groups, Figures, Monuments, Cups, Goblets, and so forth.

We commence to explain those works, which are placed on the left hand side at the entrance. Here are some Tankards, Bumpers, Ewers, and Pitchers with carvings

in relief, for the most part set in silver gilt and embellished by precious stones and enamelled ornaments.

The Drinking-cups most worthy of observation are on the left hand side:

No. 19. Hippodamia and the fight of the Lapiths and Centaurs.

Nos 20 and 24. Two Bacchanals.

No. 21. A Battle between Christian and Turkish horsemen.

No. 22. A ludicrous representation of buxom females washing one another.

No. 23. Marine-gods.

No. 25. Judith with the head of Holofernes heading a triumphant procession.

No. 28. A Goblet carved in relief, representing the triumph of Neptune and Amphitrite.

No. 29. A Pitcher, allegorizing the five senses personified by five females: the sixth figure is intended for Art.

No. 30. Diana and her followers.

On the table to the left of the entrance is to be seen:

No. 40. A Group, representing a fight between a shepherd and a barrel-organ grinder, attributed formerly under the designation "the two old intoxicated, ragged Musicians" to *Albert Durer*.

Nos 41 and 42. Hercules and Omphale by *Balthasar Permoser* (1650—1732).

No. 47. A Group of two youths, leading a bull about to be immolated. This piece which was made by *Melchior Barthel* († 1672) has sometimes been confounded with the Farnesian Bull.

Above this table are some carvings in relief, which are deemed most interesting owing to their having been constructed in the middle age.

No. 51. The oldest of all is the half of a Diptych Byzantine, carved on a plate of ivory, 8 inches high by 4 inches wide, turned brown by time. The plate itself is bordered by a small margin, which bears traces of gilding. The upper side represents Christ after the Resurrection and two women lying prostrate in front of him, in the back-ground a palm and a cypress. In between you will read the word: *ΧΑΙΡΕΤΕ* (Hail to You). On the lower side is Christ, victor of Death, offering his hand to a man raised from death; beside him is a female figure expressing thankfulness; behind him are three of his disciples. On the reverse is a cross round which you see the letters IC. XC. NI. KA. (Ἰησοῦς Χριστὸς νικᾷ, Jesus Christ Overcomes or Triumphs), whereas the word *H ANASTASIC* (the Resurrection) is carved above this group.

No. 52. Part of a Triptych Byzantine, representing the Apostles St. John and St. Paul and containing a greek inscription stating, that this vessel (votive offering) may intercede with the Holy Virgin in guarding the ruler Constantine from misfortune. The plate is 9 inches high by $4\frac{1}{2}$ inches wide.

Nos 53, 54, 55, and 61. Diptycha, carved in the 15th century.

Nos 56, 57, 59, and 60, four Plates, parts of a box containing the following representations:

The sermon in the temple, Queen Saba in the presence of King Solomon, and the judgement of Solomon.

No. 106. The Flagellation of Christ.

No. 107. A model of a Dutch Frigate by Jacob Zeller, of Deutz, 1620. On the sails you see, carved in relief, the armorials of Saxony and Brandenburg and on the sides of the ship you read the names of the

- Saxon Princes up to the time of John George I. The cordage is of gold wire and the whole $2\frac{1}{2}$ feet high by $2\frac{1}{2}$ ft wide. The beautiful pedestal represents Neptune seated in a shell, drawn by two sea-horses, whilst behind him sits a Triton sounding a conch.
- No. 108. Before No. 107 lies a Pike, carved out of a very large piece of ivory (1' 9"), a kind of drinking-horn. In the same case are several good carvings in ivory, parts of tobacco-graters.
- No. 116. Above the frigate is a skeleton ($\frac{1}{2}$ ft high) by *C. Angermair*, a celebrated sculptor of Munich, 1632.
- No. 131. A colossal Group of 142 figures, carved out of one solid piece of ivory, representing the Fall of the Angels, a work of great patience. It is ascertained to have been the work of an unknown Neapolitan monk. This piece has come from Naples, as a present of Queen Maria Amalia, the daughter of Augustus III., King of Poland. The whole is surrounded by a garland of chased silver and would serve as a suitable altar-piece for a private chapel. Above this piece is
- No. 132, a similar Group, carved on a reduced scale, and containing but 19 figures, which treat of the same idea.
- On both sides of the preceding work are
- Nos 134 and 146, two Drinking-horns of Indian and German workmanship.
- Over the table are suspended reliefs of heads and figures, also a Beggar, a Scaramouch and a Poltroon (Nos 137 and 139) and a Bust of Lucretia (No. 140).
- No. 181. An Ecce Homo.
- In the corner are two noteworthy objects, to wit, No. 199, a small Goblet, the carving of which represents Turks bent on lion hunting.

No. 200, a Powder-flask with a coat of arms, containing an oval shaped watch. The coat of arms being that of Sophia of Pomerania, a daughter of Christian I., Elector of Saxony.

No. 201, a very antique Chessman representing a Bishop.

On the next table is

No. 208, a work of the 18th century by *Simon Troger* († 1769), a celebrated sculptor in ivory, of Munich, representing the Sacrifice of Isaac. On the opposite

table is another large work by the same artist, viz., No. 247, the Rape of Proserpine. The figures are cut out of ivory, but the clothes and the ornaments of fir-wood or deal. The Gipsygroups by *Krabensberger*, a pupil of Troger's, are made in the very same style.

Over those two tables are several well executed reliefs the most noteworthy of which are

Nos 221, St. George and the Dragon,

227 and 229, two Heads of Children,

230, Diana with her Nymphs surprised by Actaeon, very deeply carved and well executed, being a present of John Philip Duke of Saxon Altenburg (died 1639).

Between those two tables close to the windowshaft is a most remarkable one,

No. 246, an immense Crucifix executed by *J. C. Ludwig Luecke*, a Saxon court-sculptor († 1780), chiselled out of one piece of ivory, except the arms of the Saviour (1' 5" in height).

On the table beneath the Crucifix is

No. 245, a Laver with a well carved border and medallions, representing several scenes of the Metamorphoses of Ovid; the exterior is composed of stag-horn.

On the next wall you see

No. 253, a fine bass-relief of two Equine Heads, formerly attributed to *Michael Angelo* (see Fig. 3). This piece is a present of Pope Innocence XII and was formerly in the collection of Count Bruehl.



Fig. 8. The Two Equine Heads. No. 258.

The next table contains in a show-glass, No. 269, many artistic carvings and curious pieces of ivory, viz., the Four Seasons and a Statue of Jupiter, made by *M. Barthel*, Dresden, a Plant (water-lily) of Chinese workmanship, a Sleeping Child by *Balthasar Permoser*, Dresden, a copy of an original by Fiammingo in Rome,

a beautifully carved Tobacco-pipe, presented to the Duke John George of Saxon Weissenfels (died 1712).

a neat Toilet-table, which belonged to Magdalen Sibyl, Consort of the Elector John George I,

a Goblet made of stag-horn and silver gilt, representing a hunting match got up by King Frederick Augustus I. together with his brother, Prince Anthony, and others.

Finally you see two Candlesticks adorned with carvings made by the manufacturer of the Goblet referred to, *L. W. Schulz*, Court carver at Meiningen (1774—1864).

No. 274. The large Crucifix in a glass-case, formerly attributed to *Michael Angelo*, later on to *Balthasar Peruzzi* (1481—1536), is a work of art of the 18th century and came here as a present from Italy 1748.

No. 275. A Scent-box in the form of a richly equipped elephant, decorated with several jewels, and the Ink-stand (No. 273) embellished with gold and precious stones, representing an Emperor between two soldiers, being executed by an Augsburg artist, are bought from an Augsburg dealer at the fair of Leipzig 1731.

No. 330. A pretty Goblet, not set, representing sea-gods.

No. 337. An allegorical group, of an extremely affected character, made by *J. C. L. Luecke* in 1736, represents Art sinking to the ground and lifted up by the hand of Time.

No. 340. Jupiter sitting on a flying eagle, an exquisite carving, copied from an antique cameo in Genoa by *B. Permoser*, celebrated sculptor of Dresden (died 1732). The chaste Corinthian column in tortoise-shell, on which this group rests, is the work of *Dinglinger*, a friend and contemporary of the artist just mentioned.

No. 341. The Rape of a Sabine by *M. Barthel*, a copy of the renowned group by Giovanni da Bologna, to be seen in the Loggia dei Lanzi at Florence.



Fig. 4. A Goblet with a group of children. No. 396.

On the very same wall are the four following remarkable plates of the 16th century, to wit,

No. 342. A Horse assailed by a Lion, a copy from an antique work in Rome by *Melchior Barthel*,

No. 346, the Holy Family and

No. 347, the Flight to Egypt.

The next shelf contains another set of pitchers. Nos 388 and 392, two Battle-pieces. The smaller one represents some Turks fighting, the larger one a battle between a body of Germans and Frenchmen, a very deep and excellent carving.

No. 389. Apollo and the Muses.

No. 391. Olympus and the twelve deities.

No. 395. Intoxicated Silenus, a much older work than the former.

No. 396. A lovely Group of Children (see Fig. 4).

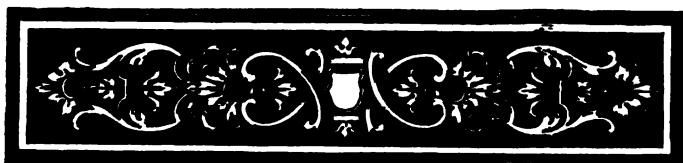
No. 398. Saturn or an allegory of Time.

No. 399. This is the very largest ewer of this room. The height is 25", the circumference 23". It is set in silver partly gilt. It represents the wise and foolish virgins. On the cover you see St. John, carved in ivory.

No. 400. A huge Magical Goblet, representing a Mongol.

Above the door leading to the Cabinet of Bronzes you behold a Portrait painted by *Manyocki* and representing the famous *Johann Melchior Dinglinger*, the favourite jeweller of Augustus the Strong.





THE THIRD ROOM

OR

THE CHIMNEY-APARTMENT.

This room contains enamels, mosaics, ambers, ostrich-eggs and shells, set and not-set, corals, and articles made of mother of pearl.

The Beginning is made by a rich collection of enamels to the left.

The art of enamelling was known by the Phoenicians, Greeks, and Romans. It also was much cultivated by the Byzantine artists. The city of Limoges in France claims to have re-enlivened this art in the 12th and 13th centuries, when it was on the decline in Byzantium. It was first employed in the city under consideration in ornamenting vessels of copper for the use of princes, priests, and wealthy persons, such as, lavers, vases, plates, and so on. At a later period the very same art

was used, as the ancient Romans were in the habit of doing, for necklaces, chains, rings, buttons, ear-rings, and so forth. The numerous systems of enamelling, which have at various times been introduced, may be classified under four kinds, having distinct processes of manufacture and artistic peculiarities. These are known as incrustated, embedded ones, translucid ones, and painted ones. In the first and second class the enamel pastes are applied to metal grounds prepared with metal divisions, either applied to the plates in the shape of filigree work or created by portions of the plates being hollowed out, leaving the divisions in relief. The former of these methods, which is by far the oldest, is called the "Cloisonné System", whereas the latter class was termed the "Champlevé System". Translucid Enamels are produced by means of metal grounds engraved with designs in a kind of bas-relief, the raised surfaces of which are covered with transparent coloured enamels, through which the engraved ornament is seen. The last and simplest method has come down to us in an almost unaltered condition, because the metal grounds were in this case first covered all over with a uniform coating of enamel, upon the surface of which, as upon porcelain or glass, the designs are painted in enamel pigments with brushes, in the same manner as oil or water colours, and fixed by means of fire afterwards.

No. 1. A pretty Salt-cellar in coloured enamel by *Jean Limosin* (1597—1625). A full bearded likeness of a Roman warrior is represented at the bottom, and on the sides the figures of Roman Goddesses.

Nos 4 and 5. Two bronze Basins (of champlevé enamel) holy vessels, of byzantine time (12th and 13th centuries). A cherub being represented in the one, and a warrior

- in the other, fighting with a lion; on the edge of the two basins are angels affixed united in a wreath.
- No. 6. A Ewer by *Jean Courtois* of Limoges (†1586): on blue ground, in gay colours, on the lower part is represented the triumphal procession of Diana, and above a train of Amorets.
- No. 7. Basin, in gray (grisaille), by *Jean Courtois*: on the inside the adoration of the golden calf; on the outside arabesks and masks.
- No. 8. Large oval charger in coloured enamel by *Courtois*: The Babylonian Woman on the apokalyptical animal.
- No. 10. A Ewer, by *Jean de Court*, representing in bright colours the Exodus, and a train of children.
- No. 11. A Tankard by *Pierre Rexmon* or *Reymond* of Limoges (1538—84), in gray, representing the victory of the children of Israel over the Amalikites.
- No. 12. A round Basin in gray enamel by *Pierre Courteys* (1498—1568): A picture of Jupiter surrounded by the triumphal procession of Ceres.
- No. 13. A Ewer, in gray enamel, with warriors engaged in fight, Centaures and Sea-Gods.
- No. 14. A Basin, in gray, by *Pierre Rexmon*, 1571: a female figure surrounded by a representation of Exodus.
- Nos 15 and 16. Two Basins with feet and covers, in gray enamel by *Jean Courtois*, with representations of the Old Testament.
- No. 17. A Basin with cover in gray representing mythological scenes.
- No. 18. A similar one by *Pierre Rexmon*, 1556, with scenes of the Old Testament.
- Nos 19 to 22. Four Medallions representing the portraits of Julius Caesar and his consort Cornelia, the daughter

of Cinna, and of Emperor Marcus Aurelius Antoninus and his consort Empress Faustina II.

- No. 23. A large Enamel called, by mistake, the Repast of Cleopatra by *George Frederick Dinglinger* († 1720), the brother of the renowned jeweller, who lived at Dresden, and was one of the most distinguished artists of his time, a pupil of the French school of Aved. This piece is a copy of the Repast of the Olympian Deities by Ottomar Elliger, which was destroyed by fire.

In the corner of the wall is to be seen (24 to 28) five plates of Limouse painted by *Jean Courtois* in gay colours, representing scenes of the New Testament.

You will find in the case on Table No. 30 an oval fruit-plate studded with Bohemian garnets and offering in the centre a small enamel-painting, representing the Verdict of Solomon, bearing the year 1656. The artist is *S. Klemm*, a goldsmith living at Freiberg in the second part of the 17th century. We shall have to speak of him when describing the Jewelry-Saloon, Department D. The same case contains a vast number of knives, forks, spoons, salt-cellars, and so on, made of mother of pearl, shells, crystal and agate. All the articles in question are set in silver gilt.

On the wall are hanging frames, containing

- No. 32. A Plate with four enamel paintings: the Flagellation, the Crucifixion, Christ bearing the Cross, and the Holy Virgin sitting under trees.
- Nos 33 and 36. The Portraits of Augustus the Strong and Peter the Great by *G. F. Dinglinger*. These portraits are worthy of notice partly owing to their being striking likenesses of the originals and partly on account of the freshness of the colours.

- No. 34. The Holy Virgin by *Ismael Mengs* (1690—1764).
- No. 35. A tablet containing two Female Portraits; the Portrait of Alexis, son of Peter the Great; the mother of Rembrandt, copied by *Ismael Mengs* from the original in the Belvidere Gallery in Vienna; two Magdalens by *Jean Pierre Huault* and *Ami Huault*, painters in enamel at Berlin (1690), and the Repast of Cleopatra by *Dinglinger*.
- No. 37. An Ecce Homo by *Ismael Mengs*.
- No. 38. A tablet with six paintings in very bright enamel colours, to wit, the Holy Virgin with the child Jesus, Venus and Cupid, the Holy Virgin and St. John, the Verdict of Solomon by *Pingart*, the Judgment of Paris, Europa with the Bull.
- No. 39. A tablet with six female heads executed in the camaieu-style by *Dinglinger*. Five of these heads representing the five Senses. They have been supposed to be likenesses of favourites of King Augustus the Strong.
- No. 40. A plate containing five small paintings in enamel: the Daughter of Cimon, Thetis and Vulcan, Diana and Actaeon, Venus and Mars, Pan and Cupid.
- No. 41. Mary Magdalen by an unknown artist.
- No. 42. A Bear's den, an excellent work by *Dinglinger*.
On the opposite wall you see
- No. 48. A Fruitdish by *Noël Laudin* (1667—1727), of Limoges. The author's name is written in full at the back. The subject is a battle-piece appertaining to the time of Darius and Alexander. The centre is decorated with an ancient bronze-coin, bearing the portrait of Alexander.
- No. 49. A tablet executed by *Ismael Mengs*, representing Diogenes and Alexander.

No. 50. A gray enamel (grisaille) supposed to be by *Pierre Penicaud* representing Troy in flames, and Eneas, Anchises and Ascanius flying. The whole is magnificently performed and universally allowed to be one of the most distinguished specimens of the old Limoges enamel of the 16th century in the collection.

The collection of *Mosaics* now following contains exquisite specimens of Roman and Florentine workmanship of the 17th century. The style of these two classes is very different. Florentine mosaic is always composed of large pieces of half-precious stones, such as, jasper, agate, chalcedony, cornelian, lapis lazuli, and so on, which are in black marble, and by a judicious selection of various shades of colour, made to represent flowers, fruits, leaves, birds, insects, and so forth. Roman mosaic, on the contrary, is composed of smaller stones, generally forming a square, respectively of pastes or artificial stones, either dark or light coloured.

The specimens of each kind in the collection are considered very valuable, but the Florentine mosaic is twenty times more expensive than the Roman, for example, the second table, which stands on the middle shaft of the first two windows, in which you see some inlaid flowers, fruits, birds, insects together with the lovely wreath in the centre, is a work of such enormous labour, that it would take 10 or 12 years for a workman, to complete such a table as this.

Knives, forks, spoons, with coral handles as well as the saltcellars appertaining to it, were the property of the Elector Augustus, who died 1586.

Of Roman mosaic are still to be found on the walls, on the left

No. 43, the Saviour (after *G. Reni*), to the right

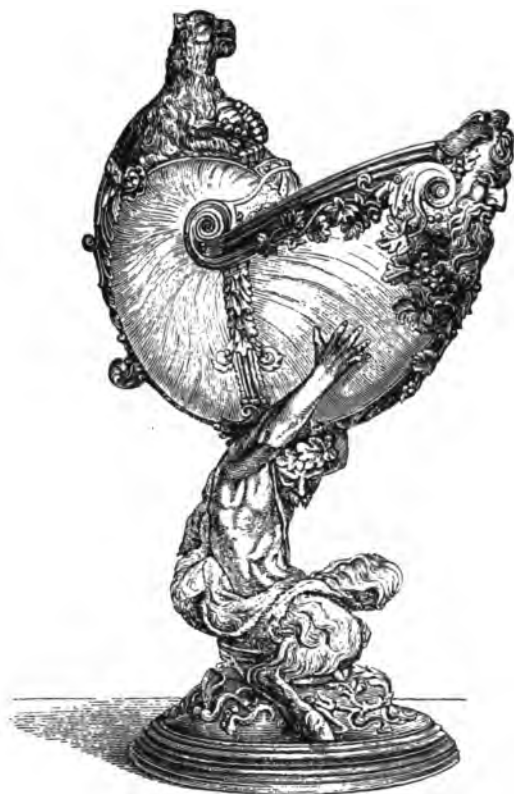


Fig. 5. A Nautilus Shell carried by a Satyr. Nr. 189.

30 The Chimney-Apartment (Kaminzimmer).

No. 47, the Shepherd-Girl with the owl, and
No. 53, the Apostle Peter weeping, presented to Augustus the Strong by Pape Benedict XIII.

On the table to the right side is placed No. 46, a jewel box of ebony, with inlaid stones.

For further information as to the chimney-piece at the centre pillar see page 34 No. 249.

Between the two next windows is to be seen a second Florentine table, inlaid with flowers, birds, butterflies, and so forth; and on the walls different mosaics of Florentine and Roman workmanship; amongst the latter the Apostles St. Paul and St. Bartholomew, acquired already in 1661, and a very striking likeness of Augustus the Strong.

The Collection of Articles of Amber commence now:

No. 63, a Crucifix,

No. 64, the Three Graces, a group carved out of a single piece of Amber, and

No. 76, a large round Basin composed of different coloured amber; medallions of Amber cut out from below, representing portraits, landscapes, and coat of arms (Brandenburg), exquisite workmanship, time about 1600.

Nos 77 to 79, several precious Pitchers of the 16th and 17th centuries, in gold and enamelled mounting.

No. 88. A superb Case of oak studded and veneered all over with divers kinds of Amber-Mosaic. It contains no fewer than eighteen Drawers full of choice nicknacks wrought in Amber, such as, snuffboxes, housewives, necklaces, counters, chessmen, and so on. It was presented by King Frederick William I. of Prussia to King Augustus the Strong in the year 1728.

On the opposite side is



Fig. 6. The Maiden Goblet. Nr. 184.

No. 105, an Amber Gemmary of smaller dimensions and by far older than the Case just referred to, an exquisite work from the beginning of the 17th century.

Along the next walls you notice a series of 104 Fancy Loving Cups, Goblets and Table-Ornaments of the 16th and 17th centuries, resting on brackets. The greater part of them are ostrich-eggs and nautilus-shells, set in silver gilt, representing various species of animals and divers kinds of objects, such as, a Peacock, a Pelican, a Swan, a Ship, a Partridge (No. 150), and so on. The most prominent specimens of silversmithwork and exquisite engraving round the shells are the following, to wit,

No. 106, a Pelican, the head of which can be taken off, a work of the goldsmith *Andrews Klette* of Torgau, about 1600.

Nos 143 and 146, two Goblets, made by *C. Bellekin*, a Dutch artist of the 17th century.

No. 144, a Swan, a very beautiful goldsmith's work by *F. Hillebrant* at Nuremberg, 16th century.

No. 145, a Pelican with emeralds at the foot, bearing underneath date 1609 and coat of arms of the city of Zwickau (Saxony).

Nos 169 and 180, two Salt-cellars, consisting of "Nautilus Shells", on which an Ape is perched. The undercarriage is formed by a Pear Tree, that a husbandman is about to hew.

Nos 184 and 190, two specimens, a larger and smaller one, of the celebrated Double-Goblet, in the form of female figures carrying another movable cup in their uplifted hands, called "The Girls of Nuremberg" or "Maiden Goblets" (see Fig. 6).

No. 189, a Drinking-cup, the nautilus shell of which is carried by a Satyr (see Fig. 5).

Below the tables under the shells you see

No. 141. A Gemmary- or Dressing-case, covered with carvings in coral and festoons in silver, which dates from the end of the 17th century.

No. 142. A Monument composed of precious stones of the second class, corals, and enamels, an imitation of the renowned St. Mary Column in the market-place at Munich.

No. 175. A "Marquetry", the subject of which is a Nosegay together with numbers of Insects and a Parrot, all of which are made of Mother of Pearl. The year 1654 and the name *D. van Ryswyck* are inscribed thereon.

Nos 171 to 178, seven Travelling-cases, Tool-boxes, House Dispensaries and Gemmaries of the 16th and 17th centuries, added to the collection in the reign of the Electors Christian the First and Christian the Second. The articles under consideration are made of wood covered with mother of pearl and silver. Several of these travelling-cases are most dexterously constructed and provided with all that is required.

No. 183. A Gemmary- or Dressing-case, not only inlaid with corals and cornelians but also adorned with medallions made of ivory, which certainly is a Sicilian work of the 17th century. The lockets represent incidents referring to the lives of Saul and David.

No. 187. A Calvary, a splendid piece of difformed or misshapen pearls representing a Grotto, above which is a Crucifix, silver gilt, a very fine workmanship with the year 1577, being nearly related with the works of *Wenzel Jamnitzer*, the celebrated goldsmith of Nuremberg.

We now come to the continuation of the collection of cups, vases and sugar-boxes formed of Ostrich-eggs,

set in silver gilt, a curious workmanship of the 16th and 17th centuries, the most remarkable of which are the numbers 223, 226, 227, and 228.

No. 224 (next over the table), an Ostrich-egg laid in the Moritzburg Park in 1734 and set in silver gilt and china by order of Augustus III, King of Poland and Elector of Saxony.

At the pillar in the middle of the room you behold No. 242. A Clock, the case or frame of which is made of tessellated Florentine work, executed by *Joseph Campanus* at Rome, 1659.

No. 248. A Bust of Diana, made of amethyst in gilt bronze.

At the other side of the pillar you see No. 249. The Chimney, by which this apartment has been named, was fitted up by *John Chr. Neuber* († 1808), Jeweller to the Court at Dresden, after a design by Professor Schoenau during the reign of Frederick Augustus the Just in 1782. It is amply embellished by uniquely executed reliefs in Biscuit China, Precious Stones, and Saxon Minerals, likewise a vast number of Pebbles from Zabeltitz, Topazes from the Schneckenstein in the Voigtland, Agates from Rochlitz and Kunersdorf, Moccha-stones, Cat's Eyes or Sunstones, genuine Amethysts, sundry kinds of Jasper, Cornelians, and Saxon Elster Pearls.





THE FOURTH ROOM.

THE SILVER-CHAMBER.

Be it remembered that the *Green Vaults* have been so called from the *colour* in which *this apartment* is painted. It contains a choice collection of vessels of pure gold, silver gilt, filigrane, ruby glass and clocks made between the end of the 16th and the beginning of the 18th centuries. A large number of these vessels of various forms continue to be used on festive occasions by way of side-board ornaments or for decorative dressers at the balls and full dress dinners of the Saxon Court.

On the table to the left of the entrance is to be seen No. 1, an Astronomical Clock, a so called Venetian clock, a german work, made in the 16th century.
No. 2, a lovely Jewel-box, studded with diamonds, a work made towards the close of the 17th century.

No. 3, an Astronomical Clock by *Andrews Schellhorn* of Schneeberg, Saxony, in 1570.

On the wall over the table you see the following vessels wrought of silver gilt, to wit,

No. 5, a large Basin, executed in 1714 by *Johann Andreas Thelot* (1654—1734), a celebrated goldsmith of Augsburg, representing a festivity attended by Bacchus and Ariadne.

Nos 8 and 12, two large Goblets, representing a Bunch of Grapes or a Pine-Apple, executed by the goldsmith *Mueller* of Augsburg.

No. 9, a Ewer with King Midas on the lid, a beautiful piece executed by the goldsmith *Daniel Kellerthaler*, Dresden (1629), belonging to the basin No. 57.

No. 10, an immense Lion with a crown and shield, on which the arms of Saxony are engraved. The hollow body has been used by way of a winecan, made at Nuremberg, towards the end of the 16th century.

No. 11, a Ewer, representing John the Baptist baptizing Christ, a very fine workmanship, carried out by the goldsmith *Daniel Kellerthaler*, Dresden (1617), belonging to the Baptismal Basin No. 34.

On the next marble table near the window you see No. 33, a Reliquary, copper gilt with raised plates representing scenes from the life of Christ and statuettes of silver made by a German artist of the 16th century.

Over the table is placed

No. 34, the Baptismal Basin of silver gilt, which continues to be used at the Christenings of the Royal Family. It is an exquisite work by *Daniel Kellerthaler*, a celebrated goldsmith of Dresden, and was made in the course of the years 1613 and 1615, showing in the centre a representation of the Holy Trinity and

round about scenes of the Bible; the Christening Ewer belonging to the same see No. 11.

The next table contains, in a show-glass,
No. 40, a Roman Patera of gold, with 22 antique Roman gold coins, several of which are cast, but not minted. It weighs $3\frac{1}{2}$ mark. In the centre is a large medallion from the commencement of the 16th century, on which is imprinted a genius, sitting and pressing grapes. The locket surrounded by garlands bears the inscription, "*Genio Libero Q Patri*". On the reverse is the inscription "*Aug. Olom. Sibi Et Gratae Posteritati M. D. VIII. — Phoebigenvm Sacrata Cohors Et Mysticvs Ordo. Hac Patera Bacchi Munera Larga Ferant Procul Hinc Procul Este Prophani (sic!)*". The vessel in question was presented to the so-called "Learned Society of the Danube" by the Royal Hungarian Chancellor Augustin Kesenbrot, of Olmütz (died 1513). It had many ups and downs and was ultimately, in 1845, transplanted from the Royal Saxon Collection of Coins to the Green Vaults.

No. 41, a tiny gold Jug, adorned with jewels and destined for the Holy Sacrament. This exquisite work of the 16th century bears the letter V (vinum).

No. 42, an elegant gold Chalice, adorned by enamel and precious stones. It once belonged to the Electress Magdalen Sibyl († 1659), and was executed in the middle of the 16th century by a renish artist for the Elector and Archbishop of Cologne, Johann Gebhard, a Count of Mansfeld (1558—62); the coat of arms of the latter being affixed at the foot.

No. 43, a Russian Drinking-cup, called a Kofschick, a present made by Peter the Great to Augustus the Strong, when he was at Dresden in 1708. This piece of solid gold, adorned with sapphires, the Russian

eagle, and other devices, bears on the outside an inscription in Slavonic characters to the effect, that it originally belonged to the Czar Iwan Wasiljewitsch, and made from the gold of the city of Polozk, in the year 1512. It weighs $4\frac{1}{2}$ mark.

No. 44, another Roman Patera, of silver, but not antique, and made in the 16th century, bearing the inscription "*Dona praesentis cape laetus horae*". In the centre is a coin bearing the portrait of Alexander the Great surrounded by 25 Roman denarii.

No. 45, a Danish Drinking-cup of solid gold in the shape of a horn, studded with tiny mythological figures and crowns of gold enamel, in nine rings, and adorned with rubies and various kinds of gems. In the upper ring are biblical representations in enamel and under the second ring you see the monogram M S (Magdalen Sibyl, the Relict of Prince Christian of Denmark, a Saxon Princess by birth and the date 1650). This piece is attributed to *Jasper Herbach*, of Copenhagen, the celebrated jeweller, surnamed "Kunst-Kaspar".

No. 46, a Russian Diptych of silver gilt bearing the monogram of Christ and the images of Russian Saints.

No. 48, a Drinking-horn, so called "*Greifenklau*" (Eagle claw), gothic mounting, a very precious piece of the 15th century.

No. 49, Decorative Favours in Silver Filigree, in the centre of which is a Dutch medal, stamped in remembrance of the exequies of William Charles Henry Friso, Prince of Orange, February 4th 1752.

No. 50, a small Bible being used by King Gustavus Adolphus of Sweden during the last days of his life. The same in printed at Leyden 1631, in german language, bearing on its covers between silver ornaments the coat of arms of the King, and his Consort

Queen Mary Eleonora, daughter of John Sigismund, Elector of Brandenburg, with the year 1632.

No. 51, a silver Bridal-ornament as in use at Heligoland in 1765, the island at that time being yet danish.

No. 52, a gold Plate, the Back of a Looking glass in shape of a rhombus, with beautiful ornaments in exquisite translucid enamel.

On the window sill

No. 55, an Ink-stand of silver bearing the date 1784, January 6th, which King Augustus the Third used at the signing of the convention with the chambers of deputies of Poland and Lithuania.

On the next table is

No. 56, a lovely Time-piece of silver gilt decorated with emeralds, diamonds, rubies, and so on, by *Jacob Streller*, of Nuremberg, at the end of the 17th century. This time-piece belonged to Queen Christiane Eberhardine, Consort of King Augustus the Strong.

On the wall you see

No. 57, a Basin made by *Daniel Kellerthaler*, the famous goldsmith of Dresden. His initials and the year 1629 are marked on it. The subject of the scene represented in the interior is the myth of Midas. The ewer, which belonged to the basin (No. 9, bearing a likeness of King Midas on the lid) is placed beside the enormous Lion on the first wall.

At the sides of the windows above the basins here-inbefore described you see several silver plates with embossed work by *D. Kellerthaler* and *D. Harmsterf(er)*.

No. 58, representing Esther and Ahasverus, is a most noteworthy Relief. It is exquisitely executed by an unknown artist of the 17th century.

On the next wall you will see sundry Gold Articles placed on brackets. Your attention is drawn to

No. 59, the Adoration of the infant Jesus Christ by the shepherds, an embossed piece of work by *D. Kellerthaler*, 1637.

No. 60, the holy St. George.

Nos 69 and 70, two gold Goblets, each of which weighs $5\frac{1}{2}$ mark, the counterparts belonging to them standing on the opposite wall. Hereby the following tale is attached. When John George I., the Elector of Saxony, divided his country among his four sons, each of them received one of the goblets on condition, that after the decease of his lineage, it was to be handed over to the surviving Electoral branch. The goblets are of a very simple construction and adorned with Saxon gold coins minted in the course of the years 1617, 1628, and 1630. The four monograms



engraved on the four goblets denote Herzog Johann Georg (II), Elector of Saxony (1656—1680), Herzog August of Weissenfels, Herzog Christian of Merseburg, and Herzog Moritz of Zeitz.

In addition to which you will find,

No. 74, a Gold Platen formerly in possession of Electress Hedwig of Saxony.

No. 81, a Gold Cup, with two handles and the initials *W. S.*

No. 82, a Gold Case for the Sacramental Wafers, bearing the date 1632, and the monogram of Electress Hedwig.

On the floor you will see an immense, extremely heavy Vessel in silver gilt, having a weight 22 kilo 15 grams, made by the goldsmith *Hans Biehler* of Augsburg. Another Vessel matching it is on the opposite side of the room between the two huge Rinsing Bowls.

On the next table you see

No. 86, a small Goblet presented by the citizens of Suhl to King Frederick Augustus I. on his jubilee September 20th, 1818.

No. 99, a Goblet, made by *Westermann*, a silversmith of Leipsic, and presented to King Frederick Augustus I. on the 50th anniversary of his reign by the citizens of Leipsic (1818).

Above this table are several works of engraved and inlaid silver, together with

No. 105, a large punched plate of copper gilt by *D. Conrad*, a pupil of *Kellerthaler's*, representing John George III., Elector of Saxony.

On the door near the next window you see

No. 106, a small Altar-piece of the 17th century in black wood with three pressed silver plates, representing scenes from the life of Christ. The monogram bears *H K D (Kellerthaler)* 1608. The Elector Christian II. has this small Altar-piece made as a Christmas present for his sister in law, Duchess Magdalen Sibyl, second consort of John George I., who became Elector afterwards.

On the table close to the next wall you see

No. 107, a Centaur carrying a woman (*Dejanira*), a group which can be made to move by means of castors and springs. The figures move their eyes and the dogs jump, whilst the Centaur shoots of an arrow, which had been placed on the bow. A piece which was placed on the table at drinking bouts, reminds in several respects of goldsmith's works of *Wenzel Jamnitzer*, Nuremberg.

No. 107^b, a Goblet presented to General Bevilaqua, Commander-in-Chief of the Dresden Trainbands, in 1841, by the men under his orders. The same is

executed according to a design of G. Semper by the goldsmiths of Dresden *Härder* and *Kranert*.

No. 108, a gothic Votive offering in the shape of a tree, bearing a figure of the Madona, and in place of the fruits, petrified shark's teeth are depending from the branches. These teeth, so called "Natterzungen", were looked upon as preservation against poison contained in drinks.

No. 109, a pretty gold Hunting-Goblet with ornaments in enamel, the arms of Saxony, and monogram of duke Christian of Saxon Weissenfels. It weighs $7\frac{1}{2}$ mark.

No. 109b, a Time-piece, bearing a Pelican, 16th century.

Exactly above this table you see

No. 110, a costly Mirror of the year 1592. Its frame is of silver gilt, ornamented with figures and fantastic decorations, many emblazoned coats of arms, in addition to numbers of large pebbles and Bohemian stones. This exquisite work has been bought by the Electress Sophia, widow of Christian I., from a goldsmith at Lueneburg 1592. The inscription on the reverse of the lid runs thus,

"Galenvs. In Oratione Svasor. Ad Artes. Capi(te) Qvinto

O Mensche Besichstv Deine Gestalt Im Spegel Klar
So Bedencke Deinen Svndtliken Standt Avch Fvrwar.
Befindestv Dir Schon Weis und Wolgestalt,
So Thv Avch Was Godt Vnd Deinem Negesten Wohlgefalt.
Mangelt Dir Aber Ahn Weisheit Vnd Sconheit
So Erstate Svlichs Mit Tvgenden Vnd Beschedenheit
Also Wirdt Godt Dir Wol Geben Gvte Gelegenheit,
Dartzv Hilf Vns Dv Heilige Dreifalticheit,
Amen 1592."

The front part of the lid represents the angel announcing the last judgment.

No. 113, a Plate by *Theodor* (or *Dirk*) *de Bry* (1528 to 1598), an engraver and goldsmith of Francfort on the Maine. It resembles the frame of a tastefully constructed looking-glass embellished with lovely flowers and arabesques engraved in silver and containing five tiny plates of gold, representing scenes referring to the various effects produced by making use of mirrors. The plates in question were intended for printing purposes.

On the next table you see

No. 115, the Jewel-box by *Wenceslaus Jamnitzer*, the most celebrated artist of Nuremberg (1508 to 1585). The case under consideration is universally allowed to be one of the most perfect, priceless valuables of the Green Vaults. The various animals and insects, as well as the woman resting on the lid, are peculiar to his style of workmanship.

Your attention is now drawn to the brackets with Flacons and Table-services silver gilt, of which several are very noticeable.

No. 120 represents an Elephant carrying on its back a Turret defended by soldiers. It weighs about 24 mark and reminds very strikingly of a similar work by *Christoph Jamnitzer* of Nuremberg (1563—1618).

No. 124 is about 34 mark in weight and represents St. George and the Dragon, the head of the knight, as well as the head of the horse and the dragon can be taken off, by which means all three figures can serve being used as bottles.

On the next table you see

No. 145, another Jewel- or Work-box, a very fine workmanship of Nuremberg, made a present to the Elector Christian I. by the Electress of Brandenburg, 28th February 1590.

At the back on the wall you see
 No. 156, a Goblet of the Dresden Goldsmiths Guild
 made of pure silver ornamented with embossed work
 representing spikes. 17th century.

On the next table are some pretty specimens of
 Genoese Feligree Work:
 Nos 178, 179, and 180, two Cannons and a Work-box,
 made in the 17th century.

Above this table you see
 No. 185, a Goblet in the shape of a Lily, a so called
 "Agleybecher", bearing a Roman warrior on the lid.
 This piece decidedly outshines all the rest with regard
 to shape.

No. 186, the huge Goblet presented to the Elector John
 George II. by the Senate of the City of Wittenberg on
 taking the oath of allegiance, September 24th 1657.
 It bears the following Latin inscription "In Aeternum
 Vivat, Vivat, Vivat Floreatque Joh. Georg. II. Dux
 et El. Sax. Sac. Rom. Im. P(ro).T(empore).Vicarius etc.
 Sit Maneat Qu(e) Do(m)i(n)us Clementissimus Sen.
 Populo Qu(e) Witteb: Fidelitatem Juranti Et Plau-
 denti. D. XXIV. Sept. Ann. MDCLVII."

No. 187, a Goblet bearing fifteen enamelled coat of arms
 round about and on the inside of the lid the painted
 coat of arms of the Elector Christian I. of Saxony
 († 1591). The goblet is executed by the Dresden
 goldsmith *Valentin Gräfner*.

No. 192, St. George and the Dragon, a work movable
 by means of castors and springs which can be used
 in the same manner as No. 107.

Nos 225 and 226, two Arabian or Persian Goblets of
 glass, No. 225 with an inscription in Arabic charac-
 ters of the 12th and 13th centuries, set in silver during
 the 15th and 16th centuries.

The following collection of Ruby-coloured Glasses was, with the sole exception of No. 217, a square plate of blue purple glass made by *Sebald Schwerzer*, the Alchymist († 1598), got up by *Johann Kunckel*, the Conjuror (1630—1702), who first discovered the art of colouring glass. The Sorcerer under consideration was for his invention honoured by a charter of nobility and called Kunckel von Löwenstern. At his death (1702) the peculiar art referred to fell into oblivion, nor has it been quite revived to this very day.

On the next wall you see several specimens of Venetian Iridescent and Opal Glass together with many old-fashioned Drinking-cups of various shapes. You likewise perceive

No. 248, a large Basin, like unto No. 181 adorned with Mother of Pearl and excellent goldsmith's work. To the basin 248 belongs the jug standing over the same in the shape of a dragon, to the basin 181 the jug of antique form No. 189. All four pieces are excellent german (Nuremberg) workmanship of the 16th century.

No. 250, a large oval Basin, representing a hunting scene, very prominently embossed work of art of Leipsic, from the beginning of the 17th century.

No. 252, a high Goblet, silver gilt, chased work. An exquisite workmanship of Augsburg, 16th century, one of the most principal objects of the collection.

No. 253, a very large Bottle of chased silver gilt, intended for travelling purposes, representing war-scenes of antiquity. On the neck the arms of the Elector of Saxony, 16th century.

No. 254, a high Goblet, pendant to No. 252, but with a different lid.

Nos 258 and 263, two oval Cups of jade and silver gilt, on a high pedestal. Nuremberg workmanship, 16th century.

Nos 260 and 261, two antique figures (Drinking-vessels), silver gilt, representing the Transformation of Daphne and Actaeon, adorned with immense corals. Both statues are of Nuremberg art, the former a precious work of *A. Jamnitzer*, 16th century.

No. 268, a Bottle of Opal Glass, set in silver gilt, with the coat of arms of Eberhard von Stain, abbot of Kempten, and the year 1574.

No. 269, a Jug in antique shape, silver gilt with medallions of Mother of Pearl. Made at Leipsic in the 16th century.

On the table near the same wall you see

No. 246, an Astronomical Clock, which shows the days of the week, the twelve months, the date and the revolutions of the moon. The figure of Saturn points with its scythe to the hour of the day. This most interesting work of art was made by *Christopher Ullmeyer* of Augsburg.

The most remarkable valuables on the last wall are the following, namely,

No. 286, a large Dish inlaid with Mother of Pearl, 16th century.

Nos 290, 292, and 294, three Goblets in the shape of globes born by Hercules and St. Christopher. They are 28 inches high and by means of a contrivance secreted in the pedestal two of the goblets move round and along the table. Two goblets (Nos 290 and 294) with engravings of John Schmidt at Augsburg, were presented to King Gustavus Adolphus of Sweden, in 1632, by the City of Nuremberg, and left in Weissen-

fels. After the battle of Luetzen both pieces came to Wittenberg and from there to Dresden.

No. 293, a Jug in the shape of a dragon, a very precious and interesting piece of work by *Christopher Jamnitzer*, goldsmith of Nuremberg (born 1563, died about 1619).

On the top row is to be seen

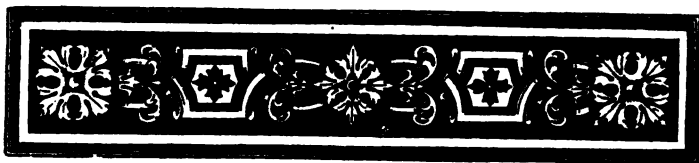
No. 298, the Bumper, that formerly belonged to the Furriers Guild at Leipsic. It bears the date 1661.

No. 302, the Owl which may be used by way of a mug, 16th century.

On the shaft of the pillar in the centre of this room you see

No. 311, a pretty clock by *St. Martin*, of Paris. The case is made of exquisite Buhl-work.





THE FIFTH ROOM.

THE LARGE HALL

OR

THE SALOON OF PRECIOUS STONES.

This lovely room, decorated in white and gold, contains a vast number of costly vessels made of second class stones, a collection of cameos and gems, together with a variety of vessels in rock-crystal.

We now intend describing the articles to the left of the entrance, to wit,

- ✓ No. 1, a large antique Cameo, the portrait of Caesar Octavianus Augustus, carved on a three-coloured onyx-stone, and elegantly set in gold in the 18th century under King Augustus the Strong, whose initiales are to be seen at the foot.

Close to the mirrored wall you see 9 cups of lapis lazuli (No. 56), 16 small pieces cut out of blood stone or heliotrope, and several other vases made of various kinds of jasper, chalcedony, agate, and so on, all of which are richly set.

Your attention is particularly invited to Nos 7, 10, and 13, three large Goblets in silver gilt, remarkable owing to their being adorned by a variety of antique and modern cameos (176, 24, and 168), the oldest and the best of which is a head of Jupiter in white chalcedony with eye-balls of turquoise, whereas the largest forms a bust of Caesar cut out of green jasper.

Nos 8 and 9, two small Bumpers covered all over with Bohemian and Oriental garnets.

No. 12, a Vase of onyx set in magnificent gold-fligree-work by an Italian jeweller of the 16th or 17th century.

In the glass-cases close to the large Cameo you see many charming valuables in Cornelian, Chalcedony, Jasper, Onyx, and so on, such as Handles, Snuffboxes, Cups, Spoons, Knives, Cane Knobs and the two seals-manual of the late King Frederick Augustus II. and his first Consort, Princess Caroline of Austria, together with the signet of Queen Josepha, Consort of Ferdinand VII. of Spain, a Saxon Princess by birth, and four Intaglios (Psyche [Amethyst], Luna, Leda and a Wood-cock [Topazes]), made by *Weissel*, a modern lapidary of Dresden († 1878).

Close to this table you see on a pretty Tablet made of Malachite

No. 65, an oval Vase of chalcedony with silver foot. On the edge is to be seen Venus and Cupid.

50 The Hall of Precious Stones (Preziosensaal).

On the two next tables you will behold

Nos 136 and 141, two Vases cut out of Solenhofen Slate, or Kelheimerstone, by *Melchior Dinglinger*, and Nos 137, 138, 142, and 143, four Obelisks of Arabian marble, by the same artist.

The slabs of both the tables are made of Blankenburg Snail Shell Marble.

On the table standing between the two objects just described you see a curiously interesting article, to wit,

No. 140, a Clock, called the Tower of Babel, from the shape of the case. It was made by *Hans Schlotheim*, a clockmaker of Augsburg, in 1602. Every minute a crystal ball comes out of the hole at the top and runs all round the building down to the opening in the basement, whence it drops into the lower regions, from which it is jerked aloft by means of a chain, whereas Saturn strikes a bell with a sledge-hammer every minute. All the figures representing Planets in the upper floor and Musicians in the lower flat were formerly movable, and connected with a set of chimes in the interior of the base of the spire. The case of the clock is made of bronze and adorned with silver portraits of Roman Emperors.

On the marble-table in the middle of the next wall you see

No. 145, a middle-sized statue of a fettered Bacchus, made of Oriental alabaster. This statue bears the following inscription "*Nyseus Bachus in aedibus Burghesijs*" and is a copy from an antique sculpture.

On the very same wall you see

No. 146, a large Mosaic in High and Bass Relief composed of several kinds of Marble, Agate and Jasper.

It represents the pompous "Coming-out" of a youthful Prince, who is surrounded by the Muses, Arts and Virtues. In front you see Hercules strutting along and by means of his club dispersing the Passions and Vices. A work at the close of 17th century. The sculpture is said to have been made by *John Bernard Schwarzeburger* († 1741) of Francfort.

Above the mosaic you see

No. 152, the largest enamelled work known, a painting in enamel on copper by *George Frederick Dinglinger*, representing the Holy Virgin, an imitation of a picture by Adam Manyocky, a Hungarian painter, who died at Dresden in 1757.

At the next window on a marble table is placed No. 153, a Vase of Iron, bored and chiselled by *J. Melchior Dinglinger*. It represents a sacrificial festival of Bacchus.

For the Corner-Closet, into which you enter here, loock for page 59.

On the next table to the right you see No. 156, a Statue of a nigger, made of wood, and richly decorated with half-precious stones, the prototype of the celebrated Moor by Dinglinger in the Jewelry-Saloon. The nigger is holding a piece of ore covered by various crystals and minerals.

On the tables following are to be seen a number of Jewel-boxes, richely ornamented with precious stones and enamel. Particular attention is called to No. 160, a Jewel-box of blackwood with gold enamelled figures, representing on the lid a child reposing, holding a tablet, on which is engraved: *Memento mori*. An excellent piece of work about the year 1600.

On a table opposite to the pillar in the centre you see in a glass-case

52 The Hall of Precious Stones (Preziosensaal).

No. 161, a basin and a jug of first class thread-like Venetian glass remarkable for the diminutive air-bubbles between each mesh of the net.

In the next glass-case you find

No. 163, the very jewel-box in silver of the celebrated silversmith *Wenzel Jamnitzer* at Nuremberg, made in 1562.

In the glass-case

No. 165, you see several costly objects, viz., a jasper card-box set in gold, a Chinese inkstand, a clock-work adorned with a great many precious stones and representing a dromedary lying by the side of a moor, Venus sitting in a sedan-chair borne by blacks, a jug decorated with pearls and emeralds and two large nuggets of solid silver, one of which weighs rather more than 6 $\frac{1}{2}$ mark. Both of them were found in the Saxon mines near Freiberg and presented to King Frederick Augustus the Just in 1818 by the Freiberg Mine-office in remembrance of his having reigned for fifty years successively.

At the last window a collection of modern gems and cameos, executed by *Dorsch* of Nuremberg and *Angelica Facius* of Weimar.

Along the next wall you see a grand *Collection of Rock-crystal*, 266 in number. A great many of the valuables under consideration belonged to the Green Vaults and to the "Electoral Chamber of Art" prior to the year 1640. A vast number of the elegantly and richly set vessels, which Augustus the Strong obtained, were cut by the renowned Milanese crystal-grinder *G. B. Metellino*. Most of the crystals in question, which were purchased in Switzerland, Savoy, and Hungary, were presented to the Court of Saxony by Emperors and Princes.

Your attention is particularly invited to

No. 171, a Dressing-glass on a high pedestal made of rock-crystal in the shape of a twisted column, set in gold and silver gilt, a beautiful Italian workmanship of the 16th century. The frame and the pedestal were probably made by two different masters. The mirror has two plates or faces, likewise of rock-crystal.

Nos 172 and 173, a Goblet and a Jug of crystal in gold and enamelled setting, adorned with rubies and emeralds, German workmanship about the time 1600.

No. 174, A Crystal Ball, the largest and most lucidly transparent specimen ever met with. This ball, which weighs 15 pounds, is rumoured to have been used for prophesying purposes.

No. 178, a Crucifix of crystal with the figures of Mary and John and the emblems of the four evangelists in enamelled gold, a work of *Gabriel Gipsel*, goldsmith of Dresden, 1602.

No. 181, a very interesting Sacred-vessel of the 14th century, given by *Queen Hedwig of Poland* († 1399) to a convent.

No. 182, a small Crystal Jug in enamelled setting, 15th century.

No. 183, a large Crystal Jug, remarkable not only for size, but also for the unique setting of the lid and stem. The jewels and cameos used for the purpose of setting the vessel in question are fully worth £.1000 sterling.

On the floor you see a large Crystal Block in a raw state and natural hexagonal form.

Nos 184 and 185, two Lavers in the shape of galleys, one of which contains a carved representation of the myth of Perseus and Andromeda, whereas the other depicts an Allegory of Art and Music.

No. 186, a Crystal Gourd-bottle with two gold and enamel handles. Round the bottle is an engraved allegorical representation of the growing of wine and horticulture. Beautiful workmanship of the 17th century.

No. 188, the Rock-crystal Goblet, which Dr. Martin Luther made a present of to his friend Wilhelm Nesen († 1524), and which was presented to the Green Vaults in 1793 by the last descendant of the Nesen family whose coat of arms is on the top of the lid. (See Fig. 7.)

No. 232, an Ebony-cabinet adorned with a vast number of large and small plates of very pure rock-crystal. In the cabinet is a second Rock-crystal Ball and the upper drawers contain a Collection of Minerals found in Saxony.

In the glass-case (No. 300) you find amongst a number of small articles one of the largest and purest specimens of Smoky Topaz, an oval cup, having been in possession of the Elector John George I.

No. 302, a Tankard of crystal with engraved ornaments, set in enamelled gold, adorned with rubies.

No. 306, a spheroidal Rock-crystal Tankard, supported by a Demon, the gold handle is adorned with rubies and emeralds (see Fig. 8).

Both Tankards made by a German artist, 16th century.

The following wall contains a variety of vessels made of Serpentine-Stone, among which there are sundry specimens of light green ones from the possession of the Electress Anne († 1685) very rarely to be met with now-a-days.

No. 381, a lovely Cup in Oriental or Indian Serpentine, dark green with black veins. It is set in gold and



Fig. 7. The Goblet of Dr. Martin Luther. Nr. 188.

enamel and represents the Lion, the King of animals, surrounded by some other gold and enamelled beasts which either belong to the coat of arms of Denmark and Norway. This piece richly studded with diamonds and rubies bears besides the initials *MS* (Magdalen Sibyl, widow of Prince Christian of Denmark, a Saxon Princess by birth) and the year 1651.

No. 383, a Cup of green Jasper set in gold and enamel. The setting bears the inscription "VAS + EX + IASPIDE + ANTIQVVM + ALEXANDRIÆ + ÆGYPTI + REPERTVM + TALI + ORNAMENTO + DIGNVM". 17th century.

No. 385, a Tankard, a so called "Maikrüglein", of Oriental Serpentine, set in enamelled silver. An exquisite workmanship of a goldsmith of Augsburg, about the year 1600.

No. 404, a small gothic Tankard of Serpentine, on the lid a gilt crown. 15th century.

On the table in the centre of this wall you see No. 436, a small Altar, richly embellished with jewels and precious stones together with arabesques, flowers, fruits and paintings in enamel and charming carvings in coral. Augsburg workmanship of the 17th century.

Here are also

Nos 437 and 438, two Bottles made of old Saxon so-called Boettger-Porzellan or China (second or polished quality) and in the vicinity, to the right, you see

No. 439, a Magical Cup of Agate in silver gilt with an inscription in Arabic characters.

On the last wall is a collection of vases and cups of various kinds of Jasper and Agate, among which there are several specimens of Mossy Agate, several cups and vases of Figure-stone together with seven chinese cups made of imitated jade (Nos 471 to 477),

similar to Alabaster-glass, and many vases cut of grey, sea-green and yellow Jade-stone. The most remarkable one is

No. 469, a large basin of Jade, the greatest specimen known. It is 32 centimeter long and 22 centimeter broad.

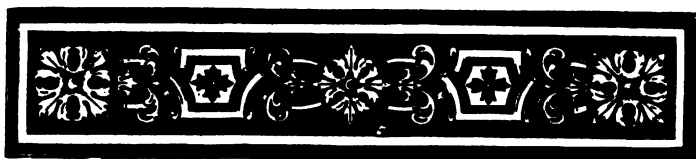


Fig. 8. The Rock-crystal Tankard. No. 306.

Between the windows of this hall you see ten full length likenesses of the Electors belonging to

the Albertine line, who contributed to this collection. In arranging the portraits the order of the various reigns has been strictly adhered to. Be it remembered that the Elector Maurice (1547 to 1553) was succeeded by Augustus (1553—1586), Christian I. (1586—1591), Christian II. (1591—1611), John George I. (1611—1656), John George II. (1656—1680), John George III. (1680—1691), John George IV. (1691—1694), Frederick Augustus I. (Augustus II., King of Poland, 1697—1733) and Frederick Augustus II. (Augustus III., King of Poland, 1733—1763). These pictures are for the most part later copies, but those of Augustus, Christian I. and Christian II. are originals. They were made by *H. Göding*, Painter to the Court († 1606). The last painting representing King Augustus III., was made by *Louis de Silvestre*, Painter to the Court († 1760).





THE SIXTH ROOM

CALLED

THE CORNER-CLOSET.

This magnificent room, most tastefully arranged and decorated, contains more than 240 specimens of unique carvings in ivory and half precious stones and a large number of pretty nice objects, made of misshapen Oriental pearls. Most of the nicknacks in question were presented to the Royal Family of Saxony between the end of the 17th and the middle of the 18th centuries.

On the right and left handside of the entrance you see Nos 1, 3, 4, and 6, four Wine-dressers, both males and females, made of wood, silver, and gold and adorned with enamel and half-precious stones, the first set by *Rauchfuss* at the beginning of the 18th century, the second being Francfort work of the 17th century, and

Nos 2 and 5, two magnificent Clocks, the costliest of which is (No. 2) a timepiece with the legend of St.

Hubertus and emblems of hunting, as well as adorned with diamonds, emeralds, chrysoberyls and enamelled gold, made by *John Christopher Köhler*, a jeweller, who resided at Dresden in the beginning of the 18th century.

Under the glass-cases (Nos 7 and 8) on the table to the left you see a variety of miniature nicknacks embellished with gold and precious stones, that formerly belonged to the Court of Saxony and were in general use, such as charming Pendants, smelling Bottles, Needle-cases in the shape of a baby, a gun, a lute, and so on, Scissors, Work-boxes, Compasses, Pedometers, Sun-dials, and two so-called "*Nuremberg Eggs*", the very first specimens of watches ever made, which were invented in 1500 by *Peter Herlein*, a clock-maker of Nuremberg. The most remarkable piece under the glass-case is a small Reliquary made at the beginning of the 17th century by *Daniel Voigt*, of Breslau. This magnificent work is composed of small pieces of rock-crystal, on the inside of which are neatly carved scenes referring to the sufferings of Christ.

On the brackets against the wall you see a variety of lovely nicknacks in gold, enamel, and precious stones, such as,

No. 10, a Flower-basket made by *M. Dinglinger* in gold and enamel, the lid of which is studded with numbers of loose Flowers, in each of which is a Diamond or Ruby.

No. 11, a Box executed in gold and enamel. Likewise by *Dinglinger*.

No. 12, the celebrated Gold Egg, the most imposing and ingenious work of this cabinet. This piece, which was in possession of King Augustus the Strong and



Fig. 9. The Blood-stone Vase by *Dinglinger*. Nr. 18.

originally intended for a Scent-box, contains several objects liable to afford agreeable surprises. When opened at the bottom, a reservoir for perfumes is disclosed, when opened at the top, you first see an enamelled gold yolk, in the interior of which is a chicken of the same material. On opening the fowl one beholds a seal in the shape of the Polish Crown, richly adorned with small diamonds, pearls, and a cornelian, on which a ship in a storm and the following words are engraved "Constant malgré l'orage". When this Crown is opened, it displays a wonderful Diamond-ring.

No. 13, a Box of Agate in gold and enamel with the initials of King Augustus II. By *Dinglinger*.

No. 14, a Sugar-basin in pretty Saxon Agate. The gold lid, which is adorned with enamel and precious stones, represents an English Frigate. 17th century.

No. 15, a smaller oval One in Chalcedony, covered with elegant net-work in gold and diamonds. By *Le Roi* of Amsterdam.

No. 16, a gold and enamelled Dwarf of the name of Hante, belonging to the Court of Augustus II., being but 24 inches in height. The waistcoat consists of a large Watersapphire, the buttons consisting of diamonds. By *Gerardet*.

No. 17, an Owl in gold-enamel with eyes made of onyx-stones and a collar of diamonds. *Doering*, Jeweller to the Court of Saxony, meant it to be used as a bottle.

No. 18, a Blood-Stone Vase (Heliotrop) set in enamelled gold, by *M. Dinglinger* (see Fig. 9).

No. 19, a group executed in gold and enamel and surrounded with a capsule of rock-crystal: it represents Orpheus charming the beasts by his music. Above the crystal-case is a tiny globulet of rock-crystal, in

which is a watch-work, the dial-plate of which is of gold and enamel. A small figure of gold and enamel in Roman garb holding a stick in one hand, points to the dial. The exquisite work of art has been made in the first quarter of the 17th century.

No. 20, a Sugar-box made of Saxon Amethyst and decorated with large Amethysts set in gold. 17th century.

No. 21, a small holy Water-pot of enamelled gold, adorned with a group representing the Charitas with two children, of the time of the Elector Christian II.

No. 23, a group of gold, representing Josua and Caleb, bearing three bunches of grapes, cut out of emeralds.

No. 25, a Table-clock (by Drouynot, of Poitiers). The case executed in gold and enamel and decorated with portraits is a work of the court-jeweller Köhler, 1725.

No. 31, a Pilgrim in gold enamel on a huge Topaz.

No. 36, a beautiful cup of Jasper, resting on a gold enamelled dolphin, adorned with precious stones. On the edge of the cup Neptune is seen sitting. About 1600.

At the sides of the window you see

Nos 62 and 72, two tablets containing Miniature Portraits of Saxon Electors and other persons of quality, which are partly made of enamel.

Nos 66 and 67, two Mirrors adorned with precious stones and cameos, and

Nos 77, 78, 79, and 80, four Carvings in Mother of Pearl.

We now come to the celebrated collection of groups and figures composed of misshapen pearls, precious stones, and enamelled gold. All these pieces made between the end of the 17th and the beginning of the 18th centuries by *Ferbecq*, *Gerardet*, *Koehler*,

Nessler and *M. Dinglinger*, the renowned jewellers, are costly not only with regard to material, but also concerning design and workmanship. The variously deformed shaped Pearls under consideration have, by means of gold enamel, been most dexterously made to represent human figures, animals, fruits, and so on.

No. 82, a Sea-piece representing two ships, surrounded by sea-monsters. You also see Neptune in his shell skiff drawn by fabulous horses. This piece is made by *Koehler*, a jeweller of Dresden.

Your attention is particularly invited to the following pieces

- No. 86, the Dove with diamond-wings,
- No. 87, two Satyrs near to an Apple-tree;
- No. 88, the jolly Cook mimicking a violin player by virtue of a spit and a gridiron, by *Ferbecq*,
- No. 89, the Pedlar,
- No. 90, the Negro carrying a shell, in which you behold a conglomeration of pearls,
- No. 92, a Duck sitting on a nest, in which the eggs are represented by pearls, made by *Gerardet*,
- No. 93, a Bumper of Sardonyx, styled the "Dragon's Goblet", representing a fabulous bird. A woman holding a royal coat of arms with the monogram *A R* is seated at the top (see Fig. 10). Richly set with diamonds, by *Dinglinger*,
- No. 94, the Pedlar with a wooden leg, by *Gerardet*,
- No. 95, a Negro, a companion to No. 90,
- No. 96, a Skater, by *Ferbecq*,
- No. 97, a Dwarf of the name of Sennor Pepe, who belonged to the Court of Charles II. of Spain. The pearl, forming the body is shaped like a heart and just as large as a hen's egg, by *Ferbecq*,



Fig. 10. The Dragon's Goblet. No. 93.

No. 98, the Bacchanal, represented by Children, made by *Dinglinger*, 1711,

No. 100, the merry Wine-grower sitting on a tub, by *Ferbecq*,

No. 101, the Miner, playing a lute, by *Koehler*,

No. 102, the Dancer and the Dwarf, by *Koehler*,

No. 103, the Swedish Invalid, by *Koehler*,

No. 104, the Blind Beggar and his Son, by *Koehler*,

No. 105, David with the head of Goliath,

No. 106, St. Sebastian, by *Ferbecq*,

Nos 109 and 114, two Cups of Chalcedony on a high pedestal, which the King Augustus the Strong bought for 7000 thalers,

Nos 111 and 112, the two Swiss Guards, by *Ferbecq*,

No. 116, a Camel with two moors,

No. 117, a Unicorn and two Satires,

Nos 119 and 132, two Vessels of Rhinoceros horn, one of which represents a very beautiful Caryatide richly decorated with diamonds, whereas the other forms a drinking-horn, both executed by *J. M. Dinglinger*,

Nos 122 and 129, two Vases of Tortoise-shell with inlaid gold, made by *Triquet*, having lived in England,

No. 124, a Nautilus Shell which can be used as a Drinking-horn, richly set in gold and adorned with the figures of Venus and Cupid in ivory.

No. 133, a Stand with a nice and tiny service.

The last department of this magnificent room contains upwards of 100 exquisitely carved figures in ivory and ebony, most of which were made by *Koehler*, *Lauch*, *Ertel*, *Luecke*, *Krueger* and other sculptors, who lived in the 17th and beginning of the 18th century. Considering the excessive diminutiveness of the size, it is marvellous with what adroitness and

expression the figures have been carved. A considerable part of these groups is decorated with diamonds and precious stones.

Nos 172, 173, 219, and 221, the four Mendicants, called the "Beggars of Countess Koenigsmark", carved in ivory by *W. Krueger* (see Fig. 11).



Fig. 11. One of the Beggars by *Krueger*. No. 173.

No. 174, the Cobbler, by *Koehler*.

No. 177, the Woman making lace (Barbara Uttmann, who introduced lace making in Saxony), by *Koehler*.

Nos 178 and 179, Pantaloon and Pulcinella.

Nos 180 and 181, a Dwarf and his wife supposed to be Sulkowski or Pischoffsky with his wife, belonging

to the Court of King Augustus II. By *Lauch*, a goldsmith at Leipsic.

No. 183, the Bag-piper.

No. 184, the Potter, by *Koehler*.

No. 188, the Knife-grinder, by *Koehler*.

No. 189, the Shoemaker, by *Koehler*.

No. 194, a Sledge Trip headed by moors.

Nos 201 and 211, two Fruit-women by *Koehler*.

No. 204, the Elephant carrying a turret.

No. 210, the Dromedary, led by moors.





THE SEVENTH ROOM

CALLED

THE ESCUTCHEON-CABINET.

This apartment is named the Escutcheon-Cabinet by the coats of arms, representing the armorial bearings of Saxony and Poland, being embossed in brass. They adorn the doors of the presses, which stand around the walls.

On the table to the right at the entrance you see No. 2, a Sandstone Relief, representing the Birth of Christ, 16th century.

On the wall near to the window, you behold

No. 3, a statuette of "Excise-Counsellor" Weidemann, an amusing personage connected with the Court of Saxony (1728).

Nos 4, 5, 6, and 7, four Wine-growers made of wood, adorned with silver.

No. 8, a caricature of the "Court Jester" Joseph Froelich, whose head has been transformed into that of an Owl. He was a great favourite with King Augustus the Strong.

On a table underneath a collection of gems, carved in cornelian, modern works by *J. Christopher Dorsch* (1680—1732), of Nuremberg. These gems represent all the Popes, 254 in number, who ruled from St. Peter to Benedict XIII.

On the next table at the window you see No. 9, a Vase made of dough or paste by Miss E. Meier, of Stettin, in 1855.

Nos 13 and 17, two Goblets of Cocoa-nuts, set in silver. The unexceptionable carvings on the smaller one represent scenes connected with Biblical History, whereas the larger one bears the monogram and the arms of the Elector Frederick Augustus the Just.

No. 14, a lovely Group in lime-wood, represents St. Michael, the Archangel, vanquishing the Evil One, made at the end of the 17th century.

Above this table are several Plates carved in wood, viz.,

No. 18, a Plate representing John George I., Elector of Saxony (1611—1656), by *George Weniger*.

No. 19, Pyramos and Thisbe by *Johann George Fischer*, 1656.

Nos 22 and 23, two Battle-pieces in bass-relief, cut in box-wood on a very small scale, attributed to *Alex. Colin* of Mechlin (1526—1612), the famous sculptor of the monument of the Emperor Maximilian I. in Innsbruck, which are considered as the best works of their kind in the Green Vaults.

No. 24, the Announcement of the Birth of Jesus Christ, attributed to *Johann George Fischer*.

No. 25, the Crucifixion, a work bearing the monogram *F D* and the date 1528.

No. 26, the Justification, 16th century.

No. 27, the Descent from the Cross, a carving bearing the monogram *I. C. L.*

No. 29, the Resurrection of Christ, was carved in 1529 by *P. D.*, a master artist. You see a grotto and above the cavern a small tablet importing, that this carving was dedicated to Duke Henry the Pious of Saxony (born 1473, died 1541). Traces of colour are observable both in this specimen and in some others hereinbefore referred to.

Nos 30 and 31, two carvings in wood, representing the Saviour fettered.

In the glass-case on the next table (No. 32) are several tiny Wood Carvings, viz., six small Medallions, representing the story of Adam and Eve, excellent works by a master artist of Southern Germany, 16th century; a Byzantine Cross, on which St. Mary and a Crucifix are carved, a Case of the size of a Walnut, in the interior of which are carvings representing scenes connected with the Old and New Testament, surrounded by inscriptions, a very fine workmanship made by an artist of the 15th century. In addition to which you see a number of carved fruit-kernels. Your attention is particularly drawn to a unique Cherry-stone, framed in gold, bearing 185 carved heads, which can only be seen by means of a good microscope. This work of patience was dedicated to the Elector Christian I. 1589 by *Christoph Loss* of Pillnitz. Hard by you see another Cherry-stone, framed in ivory, bearing the portrait of Nicholas Loss, carved at the beginning of the 17th century.

The Wooden Spoons with portraits and biblical scenes are carved by *Hans Schaffer*, 1668, the Tankard is of bufflehorn, and the Letter (a poem) carved in box-wood was directed in 1665 by *Tobias Vopel*, a sculptor of Zittau, Saxony, to the Elector John George II.

Two Russian carvings in cedar-wood, to wit, a triptych and the middle tablet of a triptych, representing scenes connected with the Sufferings of Christ, and portraits of Saints of the Russian Church were made by monks of Mount Athos or of a Moscovite cloister in the 17th century.

A Pipe representing a Hunting-match, made by a carver of the Bavarian highlands, and presented in 1841 at Berchtesgaden to his late Majesty Frederick Augustus II., King of Saxony, is a fair specimen of modern carving. Two other miniature works are in the same glass-case, to wit, a Brace of Pistols made in 1853 by *O. Vitzthum von Eckstaedt*, a Saxon Officer, and a tiny Goblet, made of a hazel-nut shell and containing 200 iron-nails, forged by *L. A. Thranitz*, of Chemnitz, in 1870.

Above this table on the wall you see

Nos 36 and 38, two unique Battle-scenes embossed in wax in the course of the 18th century, by *Anna Felicitas Neuberger* at Regensburg (died after 1720).

No. 37, an Alabaster Relief made in 1640 by *Sebastian Walter*, of Dresden, representing the „Gloria in excelsis”, and some carvings in German grey Soapstone, viz.,

No. 39, a couple of hoary Lovers exchanging kisses,

No. 40, a couple of Drunkards, No. 39 and 40, bearing the initials *C. V. B.*

- No. 43, a Dentist, a carving bearing the initials B. B. B. I. V.
No. 44, is a most characteristic Portrait of the Emperor Charles V. cut in stone, coloured and dated 1530.
No. 45, the Royal Saxon Armorial Bearings, exquisite modern Buhl-work, made at Paris in 1830 by *Aug. Seidel*, a Saxon joiner.

The large exhibition-shrine in the middle of the room contains a collection of remarkable coins and medals belonging to the Cabinet of Coins. You do not only see a number of Greek Coins, but also a variety of Coins, issued partly by the Roman Republic and partly by the Roman and Byzantine Emperors. A few Arabian Coins likewise are to be met with. You also see a choice collection of unique Medals made in the course of the fifteenth, sixteenth and seventeenth centuries, a variety of Medals cast and stamped in remembrance of the German Emperors from Frederick III. to the Emperor William I., a collection of Saxon Coins from Conrad the Great down to King Albert, several specimens of Saxon Paper-Currency and a series of Saxon Medals from Duke Albert the Stout-hearted († 1500) down to King Albert and Queen Carola, whom God preserve!

Furthermore you see in this Cabinet

- No. 261, a large Cross of Arabian Marble standing on an artificial rock composed of pieces of crystalized lumps of ore, made for King Augustus the Strong.

In the shrine near the Cross we find the two Crowns, the two Sceptres, and the two "Imperial Globes" used at the coronation of Augustus the Third and his Consort Mary Josepha in Cracow in 1734. In the same shrine you see the Royal Cloak and a Carpet, which are said to have been embroidered by the same

Queen. The carpet shows in the corners the monogram *M J R* (Maria Josepha Regina). The stones which you see in the Crowns are artificial ones ("pierres de Strass"), the genuine jewels having been removed to the next room, in which the Crown Jewels are preserved.

In the shrines, on the doors of which are to be seen the coats of arms, is a Collection of Ivories for the most part modern ones, bequeathed to the Green Vaults by the late Princess Louisa of Lucca, Consort of Prince Maximilian, grandfather of His Most Gracious Majesty King Albert.

On the large table, the surface of which is of mosaic works of Saxon marble, standing in the middle of this room, you perceive

Nos 262 and 263 two groups of fighting horsemen, made of pear-tree wood in the 17th century.





THE EIGHTH ROOM.

THE JEWELRY-SALOON.

This apartment, being the last hall of the Green Vaults contains the costliest objects of the collection. The decoration of the interior is superior to that of any of the other rooms, with the sole exception of the Corner-closet, and the effect of this mirrored room painted in red and gold is quite fairy like and astounding.

We begin with the Crown Jewels, which are on the lefthand side. They consist of six, respectively eight, various sets of first class precious stones, which, as far as size and purity are concerned, have not been surpassed anywhere in Europe. This magnificent collection of Jewels was commenced by the first Electors of Saxony, principally by the Elector Augustus, and augmented by doweries and heirlooms, but was particularly enriched

during the reigns of Kings Augustus II. and III. The liberal-minded sovereigns under consideration purchased several White Diamonds, together with the far-famed Green Diamond, and all the mountings of the diamonds, rubies, emeralds, sapphires and cornelians were brought about by their orders. The King and Queen of Saxony may wear any of the jewels in question.

Department A.

The first *glass-case*, designated by A, is divided into six partitions, each of which contains a portion of the *First class* Crown Jewels.

In the *first partition* you see a Set of Rose-diamonds, composed of 30 waistcoat-buttons and 30 coat-buttons, for shoe and kneebuckles, a clasp with 118 roses, the largest of which is $97\frac{1}{2}$ grains, an epaulet with 236 diamonds, the largest in the centre 123 grains, the others up to $66\frac{1}{2}$ grains, a sword, the hilt of which contains 780 roses, and the Order of the Polish White Eagle. The seven Orders of the Golden Fleece, lying at the top of this partition, are adorned with most valuable second class stones, set in Brilliants, such as, onyxes, opals, cat's eyes, Brazilian and Oriental topazes, hyacinths of Ceylon and Bohemian garnets. Among the latter in the largest specimen in Europe, weighing $46\frac{3}{4}$ carats.

The *second partition* contains the Set of Brilliants, composed of 30 waistcoat-buttons and 30 coat-buttons, an epaulet with the two largest brilliants of the whole collection, weighing $194\frac{1}{2}$ and $154\frac{1}{4}$ grains, the star belonging to the Order of the Polish White Eagle with a brilliant of $78\frac{3}{4}$ grains in the centre, a sword, the hilt of which consists of 1898 single stones, several

buckles, a clasp containing the *Lion* of the Green Vaults, the *unique Green Brilliant*, which weighs 40 carats or 160 grains, two egrettes, one of which is composed of pink brilliants, and six splendid yellow brilliants weighing from $52\frac{1}{2}$ to $117\frac{1}{4}$ grains. All these buttons, epaulets, clasps for the hat and the heron-feathers, swords, studs were worn on festive occasions by the rulers of Poland descended from the House of Saxony.

The *third partition* contains eight strings of Pearls, four of which were found in the Elster, a river in Saxon Voigtland, whereas four of them are of Oriental origin. The superiority of the latter over the former is evident from the colour. You likewise see the set of brilliants, used by Her Most Gracious Majesty the Queen of Saxony on state occasions. It consists of a magnificent necklace, composed of 38 Diamonds of the *first water*, the largest of which (a drop) weighs $119\frac{1}{2}$ grains; a magnificent brooch or shoulder-knot for the Royal cloak, composed of 51 large and 611 small brilliants, with a splendid one in the centre, which weighs $87\frac{1}{4}$ grains; two lovely ear-rings, ten hairpins, three brilliant drops, and three ornaments in the shape of a sun, a "half-sun" and a crescent. In the same partition you see a collection of 62 rings, set with different sparkling coloured diamonds, rubies, emeralds, sapphires, garnets, hyacinths, opals, cornelians, and so on. A few of these rings are interesting in an historical point of view. The ring with a large sapphire originally belonged to John Frederick, Elector of Saxony, who made Thilo von Trotha, a valiant knight, a present of it on his being captured at the battle of Muehlberg in 1547. You also behold two rings, which belonged to Dr. M. Luther. One of them contains a tiny compass, on which the skull of a corpse is painted with the following inscription: "Mori

saepe cogita. Ero mors tua o mors. D. M. L.", whereas the other is provided with a small cornelian, on which the learned Doctor's emblems, a Rose and a Cross, are engraved, which are intended to denote, that "man's heart is in perfect peace, when resting on the cross". It is said to have been worn by John George I. to his very dying day. A gold ring with a stone bearing an eye belonged to Philip Melanchthon. The two rings with tiny watches belonged to the Kings Frederick Augustus I. and Anthony; one of which was made by *J. H. Seyffert*, whereas the other was made by *Fischer* and Sons, of Grossenhain. A small gold ring with a likeness of King Anthony engraved on it was presented to the august sovereign referred to on his 80th birthday by a body of farmers living in the vicinity of Dresden and bears the inscription: "Heil dem Gütigen!" („God save the Benign One!")

The *fourth partition* contains the Set of Rubies, to wit, spinel-rubies and blood-rubies, transformed into buttons, buckles, sword-hilts, snuff-boxes, and so forth, together with two pendants, the largest and superior of which weighs 59¹/₂ carats. In addition to which you meet with a score or two of very expensive rubies utterly devoid of mountings.

In the *fifth partition* you see a number of Emeralds set in a more modern style and employed for the construction of articles similar to those specified. It contains the Order of the Golden Fleece together with that of the White Eagle, a splendid cane-knob, three large, single, unset emeralds and a snuff-box made of pellucid agate. Furthermore you see the Star belonging to the Order of the House of Saxony, officially termed "The Crown of Rue", which consists of Diamonds and bears the device: Providentiae memor.

In the *sixth partition* you see a Set of Sapphires mounted in an old-fashioned manner. It comprises a variety of coat- and waistcoat-buttons, buckles, hunting-belts and girdles, sword-hilts, clasps, and the Star belonging to the Order of the Polish White Eagle. The two largest sapphires, cut "en cabochon" in the shape of nature and unset, were presented to Augustus the Strong by Peter the Great, Emperor of Russia. The larger one intended for a Brooch has been nicknamed "The Nose of Peter the Great". The set contained in this closet has not been in use since the reign of Augustus the Second (1697—1733).

Across the tables lined in velvet you see the Staff formerly borne by the Lord Marshals of the Polish Court. The baton under consideration, which is richly adorned with diamonds and precious stones, continues to be made use of on festive occasions standing in connection with the Royal Court of Saxony.

On the gilt pier-table near the window you notice a glass-case containing

No. 199, the largest Onyx ever met with and four small Onyxes to match. It is most regularly formed and tricoloured, to wit, dark-brown, white and light-brown. This huge set of jewels is shaped like a Shield surmounted by a Crown, the gold settings of which are richly studded with emeralds, diamonds and misshapen pearls,

No. 200, a lovely Sardonyx, on which the Verdict of Solomon is engraved and

No. 201, a very large Onyx.

Departement B.

On the table opposite the Onyxes is to be seen No. 202, the Temple of Apis, an immense Work of Art

wrought by *Johann Melchior Dinglinger**), sometimes styled "The German Benvenuto Cellini", the far famed Jeweller to the Court of Saxony in the reign of Augustus II. It is a representation of Egyptian Deities. The centre consists of Agate-Onyx, on which the Deities Osiris, Isis, Ibis, Anubis, Serapis, and so on, are carved. In a niche you behold the renowned Apis standing in a golden ship, attended and surrounded by priests. You also see two Crocodiles, richly studded with diamonds, that are intended to represent Evil Spirits, whereas the various animals represented bear reference to the superstitious belief of the Egyptians with regard to the transmigration of souls. On the top of this monument you see an Obelisk, on which an Ibis is perched, an imitation of the Original preserved in the Lateran. The two large turquoises and the chrysoprase are worthy of notice.

On the following table you see

- No. 203, a Table-service, respectively a Set of Tea-Things, partly of gold and partly of silver gilt. It was made by the same artist and is not only adorned with precious stones and figures of ivory, but also with carvings in rock-crystal. The cups are made of gold and decorated with paintings in enamel.
- No. 204. The throne and court of the Grand-Mogul Aureng-zêb, Emperor of India (1659—1707), the most celebrated work of *Johann Melchior Dinglinger*. It represents the festivities resorted to at Delhi, in honour of the Grand-Mogul on his birth-day. The idea of the whole was suggested to Dinglinger by a French tourist of the name of Tavernier, who passed

*) *J. M. Dinglinger* was a native of Biberach (a town in the neighbourhood of Ulm, Wuertemberg) born 1684 and died at Dresden in 1731.

through Dresden on his way home from India, having witnessed the pomp and splendour of the court just referred to. In the centre of the back ground of the large silver slab is sitting the Grand-Mogul on the renowned "Peacock-Throne". Around and in front of him are 132 small figures made of gold and enamel in a complicated variety of attitudes. A body of Nabobs, deputed by the various provinces belonging to the empire in question, approach with their respective suites, doing homage and offering presents of horses, elephants, and camels, splendidly decorated palankeens, vases, clocks and services, all richly adorned with precious stones and wrought in gold and enamel. Around the Emperor are his Ministers and Guards and the three Ambassadors in a kneeling posture on the steps of the throne. A large pair of scales behind the fountain in the foreground bears reference to the ceremony of weighing the Grand-Mogul annually with a view to fix the amount of tribute to be paid by each province every year. Dinglinger together with his brothers and assistants worked hard for 8 years consecutively at this work of art, for it was begun in 1701 and finished in 1708, when King Augustus the Strong purchased it for 58,485 thalers.

Department C.

The *Glass-case C*, on the next wall, contains five partitions: the first two belong to the collection of the Crown-Jewels.

In the *first partition* you see a complete Set of Jewelry, made of Tortoise-shell and inlaid gold. It consists of coat- and waistcoat-buttons, hat- and shoe-buckles, girdles, swords, snuff-boxes and watches.

The *second partition* contains another complete Set of Jewelry made of Cornelians and Diamonds. It has been termed "The Hunting-ornaments of Augustus the Strong" and consists of the very same articles as the sets hereinbefore described in addition to a cutlass and a whip.

In the *third partition* is a set of 84 Buttons in gold, with a Saxon Topaz in the centre of each, and several other larger unset Topazes of the same origin. The Chain and the Star belonging to the French Order of the Holy Ghost, which was established in 1578 and done away with in 1830.

In the *fourth partition* are two specimens of the British Order of the Garter, that John George II. and John George IV. were invested with, consisting of two locketts bearing the device: "Honny soit qui mal y pense" and the two pendants of St. George in gold-enamel, adorned with diamonds and emeralds. You also see the Chain or Collar of the Russian St. Andrews Order, which was worn by Augustus III. You furthermore behold the Saxon Military Order of St. Henry in its original form, founded by King Augustus III. in 1736, with the device "Pietate et bellica virtute". The order under consideration was renewed, respectively altered, in 1768. The changed device alluded to runs thus "Virtuti in bello". Likewise is to be seen here a portrait of Augustus III. cut in Onyx and surrounded by Brillants (No. 251).

In the *fifth partition* you see a few gold Chains, one of which is a first class one made in Madras. Another, a Venetian chain, has the shape of a snake, the head of which is made of green enamel with diamonds and a large opal. A third, No. 269, composed of twisted hands and coats of arms of Saxony

and Brandenburg, reminds one of the marriage of Christian I. and Sophia of Brandenburg (1582), whereas a fourth, No. 279, recalls to memory the wedding of the Elector Augustus and Princess Anne of Denmark (1548). The Locket (286) belonging to the chain displays a double A, surmounted by a crown formed of table-diamonds, emeralds and rubies.

The majority of the chains under consideration were presented to various Electors by foreign Princes by way of gifts of courtesy and friendship, or as marks of personal esteem; they were formerly used by the Princes and Princesses of Saxony on festive occasions.

The various badges and marks of favour, lying under and close to the chains, belong thereunto. The following specimens of Pendants tend to prove what a state of perfection the goldsmith's art had arrived at that period. Your attention is particularly invited to

- No. 271, an ornament with the Saxon Coat of Arms.
- Nos 284, 291, and 299, three pendants belonging to the "Fellowship" of Fraternal Love and Friendship, established by Frederick William, Duke of Saxe-Altenburg, Administrator of the Electoral House of Saxony (1594) for the three minor Sons of Christian I.
- No. 287. Pendant with the compounded letters HG and SE i. e. Hans Georg (the elector John George I.) and his first consort Sibyl Elisabeth, a Princess of Württemberg (married 1604, † 1606).
- No. 290, a Bridal Ornament representing the Verdict of Paris, an excellent piece of german workmanship of the 16th century.
- No. 292, a Mark of Favour representing a winged Siren (see Fig. 12).

84 The Jewelry - Saloon (Juwelenzimmer) Dept. C.

Nos 293 and 295. Two lockets with Hercules and the coats of arms of the seven Electors, as well as the coat of arms of the archbishop and elector of Mainz, John Schweikhard von Kronberg, and the year 1608 on the back, lent by the latter to Christian II. and John George I. of Saxony.

No. 301^a, a locket with chain, founded and worn by the Elector Christian II.



Fig. 12. The Siren's Mark of Favour. No. 292.

In the next corner is to be seen No. 303, the figure of a Negro in wood, adorned with precious stones, who carries a piece of ore with Peruvian emeralds in their natural state on the surface. This costly jewel was presented by the German Emperor Rudolphus II. to the Elector Augustus, when the latter visited him at Vienna in 1581, at a time, when he was dangerously ill.

Department D.

The first glass-case of Department D. contains several pretty canes, adorned with jewels, together with the implements that miners are proud of, worn by John George II. at a grand procession. It comprises an axe, sword, lamp, powder-box, hammer, ornaments for the cap, buckles and spurs, all adorned with enamel-paintings and various precious stones of Saxony. The handle of the axe bears the following inscription "By the grace of God St. Daniel of Schneckenberg gave the silver for this work A. D. 1676" and "The stones used for the setting were by the grace of God found in this country, S(amuel) K(lemm) fecit".

In the next partition you see many valuable Weapons from the East, that is to say, Turkish, Japanese, Burmese swords and daggers (poiniards), a Malay empoisoned kris, the cimeter of Mohamed IV., the Turkish Emperor, a dagger with a gold hilt, the pierced blade of which contains globules, a Polish sabre, the handle of which is made of jade and ornamented with precious stones, formerly belonging to John Sobieski, and two Turkish Pasha-batons (Pussicans), one of which belonged to a Khan of Tartary, and was purchased in 1656, having serpentine head with a yellow stone called "oculus bellicus". Some of the weapons were conquered by the Elector John George III. 1683 at the deliverance of Vienna.

On the next table you see

No. 350, one of the larger works of Dinglinger. It is a fancy piece, called "The Obeliscus Augustalis", because it represents an obelisk adorned with many gems, cameos, and busts and also with the portrait of Augustus II. in gold-enamel, which is looked upon



Fig. 13. The Jade Vase by *Dinglinger* (s. p. 87).

as the best likeness of him in existence. The gems and cameos, 240 in number, are carved by Dinglinger and Hübner on half-precious stones, copied, for the most part, from antiques. At the sides of this monument you see two wonderful Vases of Jade set in gold and precious stones (see Fig. 13). The whole is well arranged and stands on a slab of mosaic, formed of various sorts of marble. Twelve small figures in gold-enamel dressed in the costumes of divers nations and in grotesque attitudes, represent visitors coming hither from the various parts of the world, but the four sleeping soldiers on the steps were intended for a unexecuted representation of the Holy Sepulchre.

The second glass-case of Department D comprises a magnificent collection of swords of state used by the Saxon Electors in the 16th century. The hilts of most of the swords are made of gold and enamel, adorned with precious stones. Some of the hilts are of rock-crystal. The blades were made by the best armourers of Toledo. The Electoral Sword of Saxony is deemed a most remarkable work of art. The blade of Solingen manufacture bears the wolf by way of a trade mark, the handle and sheath are silver gilt, beautifully executed, and the latter adorned with the Arms of Saxony and dated 1566. You also see a variety of splendid spurs and belts, all worn by the Electors on festive occasions.

In the last corner you see three more Works of Art made by Dinglinger, to wit
 No. 375, a Cup or Vase of Chalcedony, set in gold and enamel, representing Hercules Reposing.
 No. 376, a Vase of Egyptian Jasper, in the shape of a shell, representing Hercules fighting with the Nemeaean

lion and bears reference to the immense personal strength and prowess of Augustus II., whose portrait is painted in enamel on a mirror at the back. The pedestal is adorned with a great many precious stones, pearls, and enamel-paintings in shape of cameos, representing the twelve main performances incumbent on Hercules.

No. 377, a Cup or Vase of Chaleedony, set in gold and enamel, representing Diana Bathing and the metamorphosis of Actaeon. Round the edge is the device "*Discretion sert, Effronterie perd*". The two paintings in enamel in front and at the back represent the portraits of two beautiful women, companions of Diana.

Last of all you see round the centre-pillar three more works by Dinglinger, ornaments for halls in the shape of tabernacles. The larger one

No. 379, a plate of Sardonyx, represents a triumph of Bacchus and exhibits an allegory of the highest degree of human mirth. This wonderful piece is richly adorned with precious stones and lockets of Mocha-stones and an enormous deformed pearl. The two others

Nos 378 and 380, represent the origin and end of human joy in the allegory of a sacrifice to Ceres and Bacchus (No. 375) and of Charon ferrying a defunct person in his boat over the Styx (No. 377).

Having arrived at the end of the Jewelry-Saloon we now return through a door into the first room.



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